

*Ken Spelman  
Rare Books of York*



*Catalogue Eighty Nine*

**Art, Architecture & Design**

*50 recent acquisitions*

January 2016



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## John Piper & Michael Rothenstein's copy

1. HOGARTH, William. *The Analysis of Beauty*. Written with a view of fixing the fluctuating ideas of taste. A new edition. xxi, [3], 153, [3]pp., 2 large engraved folding plates, as often the case loosely inserted. Contemporary calf, rebaked, not recently, corners worn and some abrasions to the boards. Lower corner of the title-page torn without loss of text, and some light age browning to the paper in places. 4to. London: printed by W. Strahan, for Mrs Hogarth, and sold by her at her house in Leicester-Fields. 1772.

£595.00

~ Provenance: Ownership names at the head of the title-page of Peter Knell, 1778, and Mrs Welland, 29<sup>th</sup> August 1817. In 1932 the volume was “given to Michael Rothenstein as a mark of my affectionate sympathy” by Sydney Schiff. It was then presented to John & Myfanwy Piper by Rothenstein on October 1948. It seems to have returned to Rothenstein's possession as he later gave it to Philip Mathews in March 1954.

First published in 1753, this is the only other 18<sup>th</sup> century edition to be published, and this copy bears a distinguished provenance. Sydney Schiff was a prominent art collector, mainly of modernist works, although satirised by Wyndham Lewis in *The Apes of God*.

## taught by the man who married the Blakes

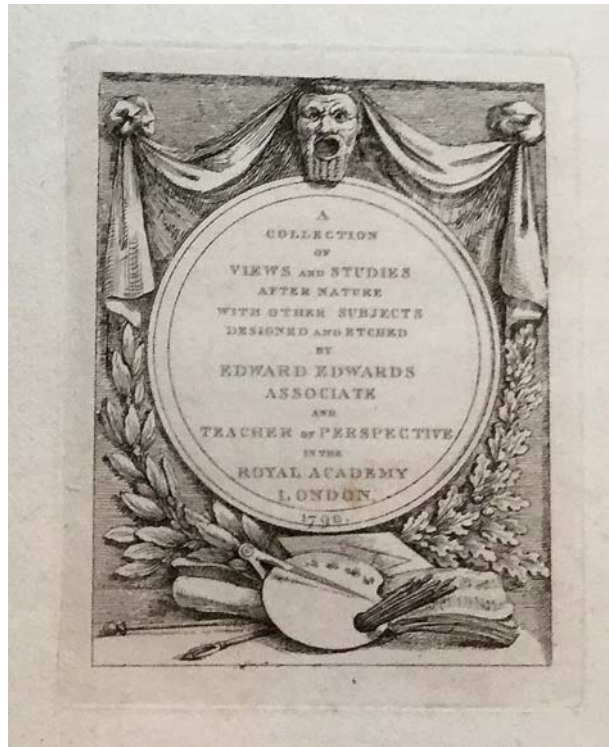
2. REVEREND GARDNOR'S ACADEMY. An eighteenth century pen, ink and wash drawing of a river scene with an unidentified townscape on one bank, including a church tower, fortifications and a bridge. In the foreground two figures and a dog sit and stand under a tree watching a boatman row down the river. Drawn on laid paper pasted onto another sheet, and with a modern wash-line mount. Some slight wear outside of the image to the backing sheet. This had a modern note that it was drawn by Nat. Howard, at the Rev. M. Gardener's Academy, Battersea, Surrey, May 1772. I imagine this drawing originated from a portfolio, from where this information was taken. 234mm x 300mm. [1772].

£220.00 + vat



~ The attribution actually refers to the Rev. John Gardner (born 1728 or 1729) who as the parish curate and doubtless seeking to supplement his income, issued a detailed prospectus for an academy for a maximum of thirty boys (boarders only) in his house at 13 Kensington Square, Battersea. Mathematics, geography, music, drawing and fencing were all offered; decorum was punctiliously observed at mealtimes, Gardner told prospective parents, while ‘the French Tongue is constantly spoken in the Family’ – fees, £30 per year, or 40 guineas for ‘Parlour Boarders’. After Gardner took over as vicar in 1778, the academy was being run in partnership with the glass enameller and drawing master William Beilby. From 1763 to 1767 and again in 1769 Gardner exhibited at the Free Society of Artists, showing a total of more than two dozen paintings and drawings of landscapes.

He is also known as the man who married William Blake and Catherine Boucher, in St Mary’s Church, Battersea, in 1782. Ref: Morton D. Paley, *The Man Who Married the Blakes*. The Blake Quarterly, Spring 2009.



unrecorded in ESTC - nymphs, sea-monsters,  
and a portrait of Walpole's printer

3. EDWARDS, Edward., (1736-1806). A Collection of Views and Studies after Nature with Other Subjects Designed and Etched by Edward Edwards Associate and Teacher of Perspective in the Royal Academy. *Engraved title, letterpress dedication to Robert Udney and letterpress index l.; 51 etched plates printed on 32 sheets, all numbered in the plate; occasional very light foxing.* A large copy expertly bound in 20th-century half calf over marbled boards, spine gilt in compartments and lettered longitudinally, all edges with early gilt; spine slightly faded, extremities lightly rubbed, a very good copy. Some of the views are identified in pencil.  
folio. London: [? The Author]. 1790. £850.00

~ A very scarce collection of etchings by this versatile artist, who was '[a]ccording to a fellow academician [...] "as much a Character as any man he had ever known", whose eccentricities would "make a History as entertaining as Don Quixotte"' (ODNB). Amongst his various commissions, Edwards was employed by Horace Walpole





between 1781 and 1784 to provide illustrations for the definitive edition of the *Description of Strawberry Hill* (1784). Although Walpole broke off relations in 1784, Edwards wrote *Anecdotes of Painters who have Resided or been Born in England*, which was published posthumously in 1808 and was intended to be a continuation of Walpole's *Anecdotes of Painters*. Edwards opened an evening drawing school while still studying at St Martin's Lane.

Some of the etchings in this Collection are dated in the plate (1784 to 1790), and they include views in Middlesex, Kent and Essex (mostly rural scenes with cottages), and more rugged views from Castle Eden. The figure studies owe much to Pompeian themes and the nymphs and sea-monsters are close to the work of John Hamilton Mortimer. Etching no. 47 is a portrait of Thomas Kirgate, Horace Walpole's printer at Strawberry Hill; this etching is not present in some copies (e.g. the NYPL's copy). The work is rare, and only two complete copies are recorded by Anglo-American book auction records since 1975. It is unrecorded in ESTC.



“Patience leading Youth to the Temple of the Arts”

4. WATERCOLOUR. A fine and large late 18<sup>th</sup> century oval watercolour entitled “Patience leading Youth to the Temple of the Arts”. The lady leads the girl though an idealised classical landscape, and holds in her left hand a print or illustration from a drawing book. It is signed G.T. and dated 1791 within the watercolour. The large oval watercolour is mounted onto contemporary card, within wash and ruled borders, with the title written in the lower wash border. Slight dustiness to the card, but the picture is in fine bright state.

365mm x 304mm. 1791.

£395.00 + vat



5. MORLAND, George. Sketches by G. Morland Dedicated with permission to H.W. Bunbury, Esq., by his much obliged humble servant, J. Harris. Numbers 1 and 2, each in original blue sugar paper wrappers with cream paper backstrips. Engraved label on each upper cover, and ownership name of Louisa O'Callaghan at the head of each front cover. Each part contains four soft-ground etched plates. Some edge wear to the pages and the leading edges a little dusty, but generally in good condition, and a rare survival of these large folio suites of plates. 420mm x 560mm. J. Harris, No. 28 Gerrard Street, Soho. 1792.

£295.00





6. KNIGHT, Richard Payne. *An Analytical Inquiry into the Principles of Taste*. Second edition. *xxiv, 470pp*. A very good copy in full contemporary calf, ornate gilt spine in compartments with gilt morocco label. Some light browning and very slight foxing, but a most attractive copy. 8vo. T. Payne. 1805. £350.00

~ “The additional arguments against Mr Burke’s theories and Mr Price’s illustrations of them, which will be found in this Edition, have been introduced in consequence of the latter’s having signified his intention of refuting generally what I had before advanced in opposition to both.”



‘a Defence of the Polite Arts’.

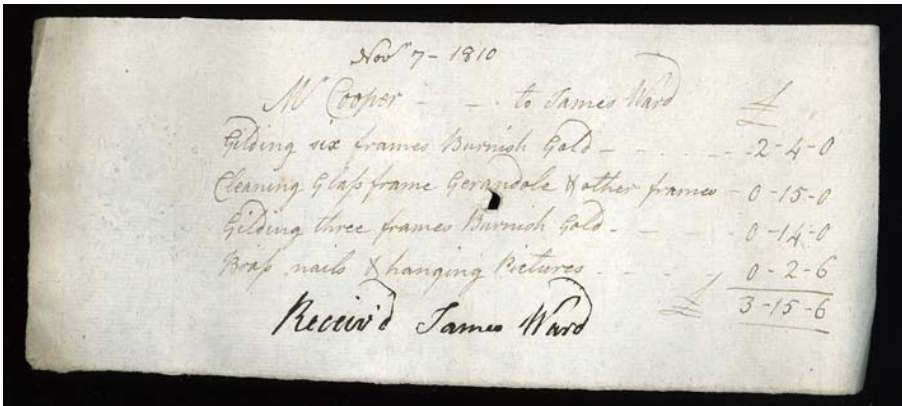
7. GILPIN, William. *Dialogues on Various Subjects*. Published by his Trustees, for the Benefit of his School at Boldre. *6, 537, [1]pp errata*. A very good clean copy bound in attractive contemporary half calf, marbled boards, gilt panelled spine with black and gilt bands. Scarce. 8vo. T. Cadell and W. Davies. 1807. £195.00

~ The dialogues include one entitled ‘a Defence of the Polite Arts’.



8. BOWLES, Mary. A young lady's drawing book, with her name dated August 18<sup>th</sup> 1808 on the inner front cover, the day she "began heads." There are 15 pages of pencil drawings, the final 5 with added watercolour; progressing from measured profiles, to pencil portrait heads, and more finished figures with colour wash. In good condition in original marbled wrappers, with 'Bowles' written on the upper cover. Slight wear to the spine, and minor creasing to the corners.  
220mm x 284mm. c1808-1809. £220.00





**Possibly signed by James Ward, the Royal Academy artist**

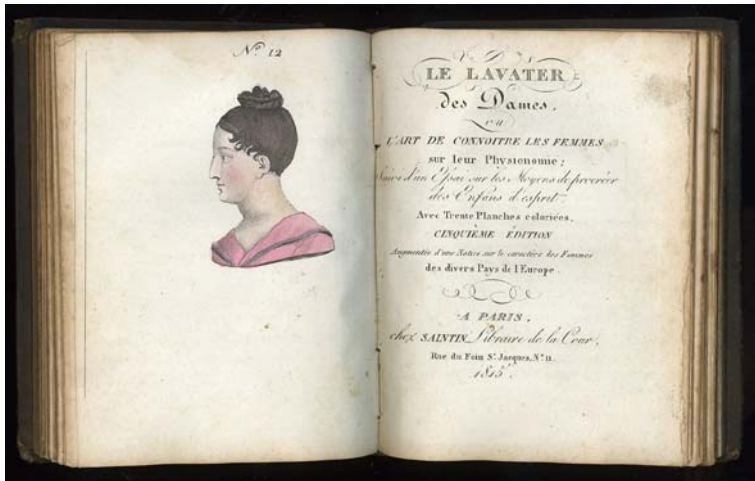
9. PICTURE FRAMES. An early 19<sup>th</sup> century receipt from a frame-maker Mr Cooper, to James Ward, for gilding six frames, cleaning glass frame Gerandale & other frames, gilding three frames burnish gold, and supplying brass nails & hanging pictures. It is signed by James Ward, and dated November 7<sup>th</sup> 1810. It has an impressed revenue stamp. Small hole, most likely from being 'filed' on a bill spike.

84mm x 192mm. 1810.

£95.00 + vat

~ The date would suggest that the frame-maker is George Cooper, fl. 1784-1811, the founder of this firm situated in Lombard Street, London. It continued over two generations, and in 1836 advertised themselves as 'Looking Glass Manufacturers... Carver, Gilder, Paper Hanger, House Decorator & Painter, Old glasses ground, polished & re-silvered, Picture frames of every description made at the shortest notice. An assortment of Chimney-pieces, Cheval, and fancy Toilet and Dressing Glasses kept ready made.'

James Ward may possibly be the Royal Academy artist (1769-1859), noted for his pictures of animals. We have not been able to verify the signature, as his paintings are normally signed with his initials only.



10. LAVATER, Johann Casper. *Le Lavater Portatif; ou, Précis de l'Art de Connaître les Hommes par les traits du visage.* Sixième édition.

(bound with...)

*Le Lavater des Dames, ou l'Art de Connaître les Femmes.* Cinquième édition.

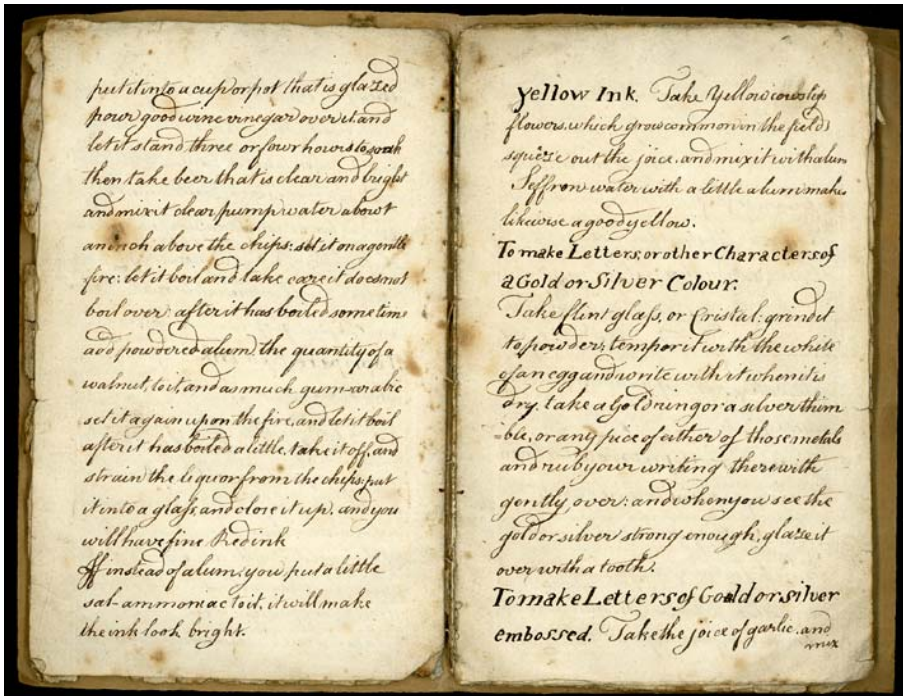
*92pp., coloured frontispiece portrait and 32 hand coloured plates; 96pp., 30 hand coloured plates. Two volumes in one.*

A very good copy, with just some slight old waterstaining to the upper margins, but not intrusive. Bound in ornate full contemporary embossed French calf, with attractive gilt decorated spine. All-edges-gilt, glazed marbled end-papers. Some rubbing to the spine and slight wear to the headcap.

8vo. Paris, chez Saintin. 1815.



£295.00



artificial water for writing letters of secrecy

11. COLOURS & INKS. An early 19<sup>th</sup> century manuscript of sixteen pages setting out recipes for writing ink, ink powder, red ink, yellow ink, to make letters or other characters of a gold or silver colour, preparing gold to write with, fine red ink of vermilion, artificial water for writing letters of secrecy, to silver all sorts of metal, to gild paper, to make indian ink, blue ink, and good writing ink. Some dustiness to the outer pages, and a little foxing. Bound in fairly recent plain wrappers.

190mm x 120mm. c1820.

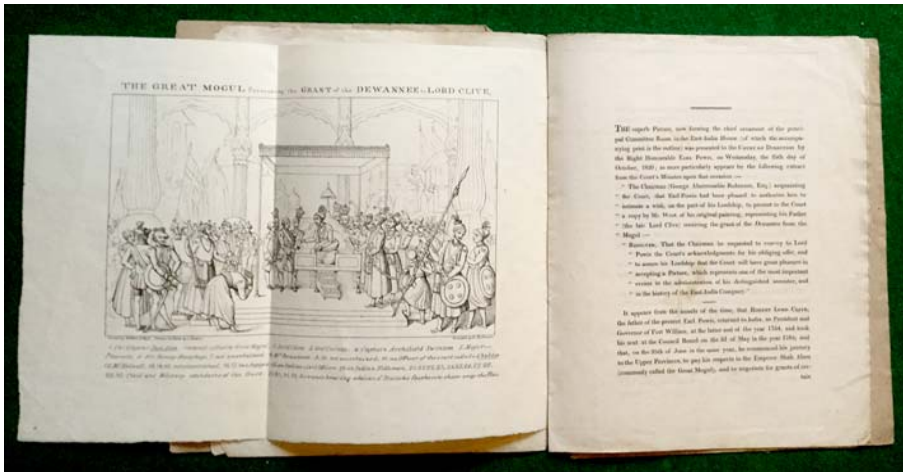
£220.00

12. [WEST, Benjamin]. The Great Mogul presenting the Grant of the Dewannee to Lord Clive. 3, [1]p., folding plate with numbered key, drawn on stone by J. Baker, and printed by D. Redman. Original sugar paper wrappers, covers detached but present and in good state. Some slight foxing to the foreedges. Ownership name of Mr R. Gunn, painter, Norwich, on the front-end-paper. Scarce, Copac records copies at the Guildhall Library, and the BL. Unrecorded at the Yale Center for British Art.

4to. London: Cox and Son. [1820].

£120.00





~ An account of the picture which was presented to the Directors at East-India House on the 25<sup>th</sup> October, 1820.

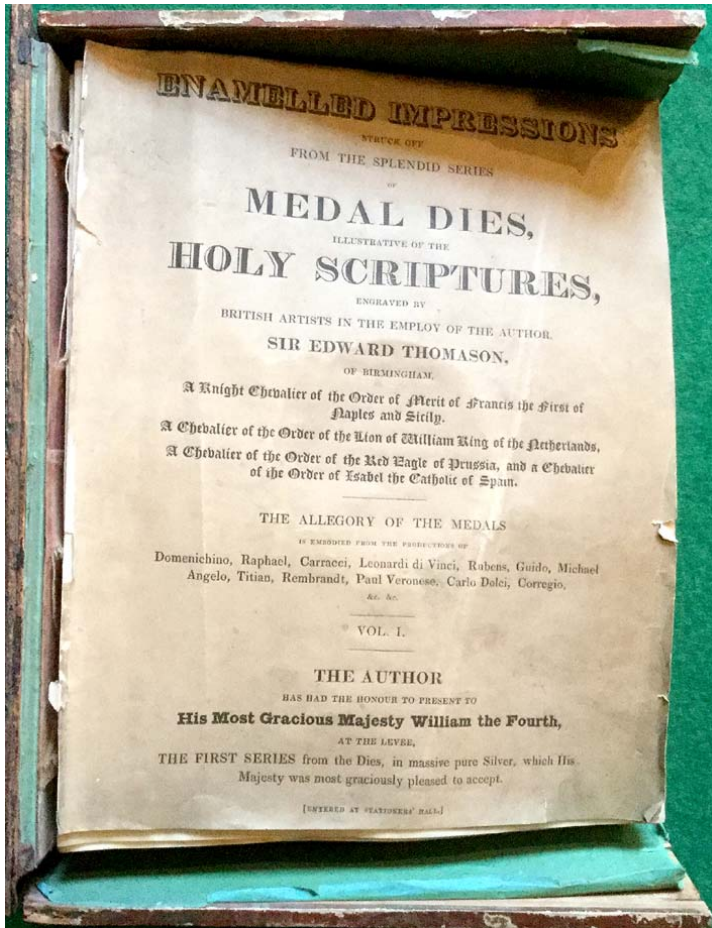
13. WYATT, Lewis William. A signature clipped from a letter, which concludes "... Sir Warwick - give my kind regards to him and believe me... yours very sincerely, W. Wyatt."

90mmx 112mm. c1820.

£20.00 + vat

~ Lewis William Wyatt (1777—1853) was a British architect, a nephew of both Samuel and James Wyatt of the Wyatt family of architects, who articulated with each of his uncles and began practice on his own about 1805. He is known primarily for the English country houses he designed, which include restoring and altering Lyme Park and Heaton Park.

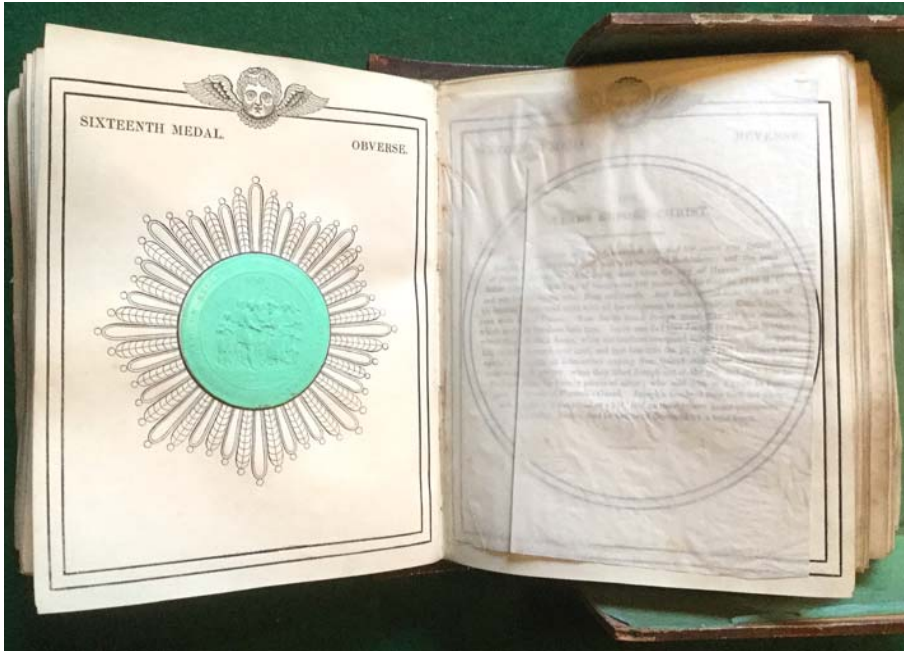
14. THOMASON, Edward. Enamelled Impressions Struck Off from the Splendid Series of Medal Dies, Illustrative of the Holy Scriptures, Engraved by British Artists in the Employ of the Author Edward Thomason, of Birmingham, A Knight Chevalier of the Order of Merit of Francis The First of Naples and Sicily, Etc., Etc. The Allegory of the Medals is Embodied From the Productions of Domenichino, Raphael, Carracci, Leonardi di Vinci, Rubens, Guido, Michael Angelo, Titian, Rembrandt, Paul Veronese, Carlo Dolci, Corregio. Two volumes in one. *Sixty full page impressions imprinted from the original dies on green enamelled card*



*and each mounted within a decorative printed frame, with tissue guard, and an accompanying leaf of text setting out, in enlarged print, the inscription on the reverse.* With both title-pages present, the first rather browned. Internally in good condition. With its very worn and defective original wooden book-box, with the lid and one side both detached. Lettered on the spine Thomason's Medallie Bible, and with an engraved portrait of Thomason mounted on the inner lid.

4to. [Published by] The Author. [1830]. £495.00

~ Edward Thomason served as an apprentice in Matthew Boulton's factory in Soho, Birmingham before establishing himself as a successful buckle manufacturer and jeweller, and becoming a founder member of the Birmingham Philosophical Society. He experimented in various methods of medal manufacturing, and in



1830 produced his “sixty medals on biblical subjects. Developing his usual practice of presenting medals to important figures, he sent examples of the biblical series to all European monarchs, as well as to the president of the United States and the emperor of China (who returned his). In return for these, and also for his work as vice-consul for Birmingham for several countries, he received several orders and decorations. Ref: DNB. The title-page notes that “The author has had the honour to present to His Most Gracious Majesty William the Fourth, at the levee, the first series from the dies, in massive pure silver, which His Majesty was most graciously pleased to accept.”

15. FINLINSON, J. *Specimens of Penmanship*. Designed and Written by J. Finlinson for the progressive Improvement of emulous Youth. *Engraved title, and 12 calligraphic plates engraved by Menzies*. Original roan backed blue glazed card covers. Backstrip worn and some browning and light foxing. Scarce, Copac recording the BL copy only. oblong folio. [Edinburgh, 1834]. £180.00



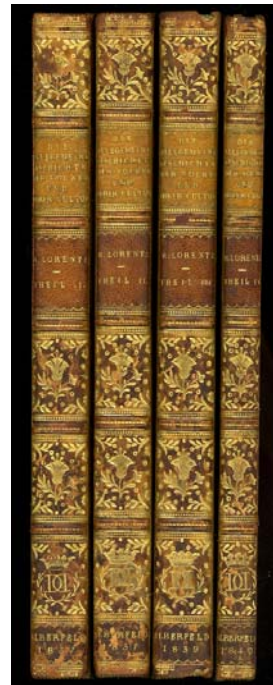
~ The BL copy does not specify the number of plates, but we have also located a copy in the Newberry Library, with an additional four leaves in manuscript by the author, noting his thanks to the Archbishop of York for “patronizing this publication.” It also notes their copy as having 15 plates, but there is no evidence of the removal of any pages from this present copy.

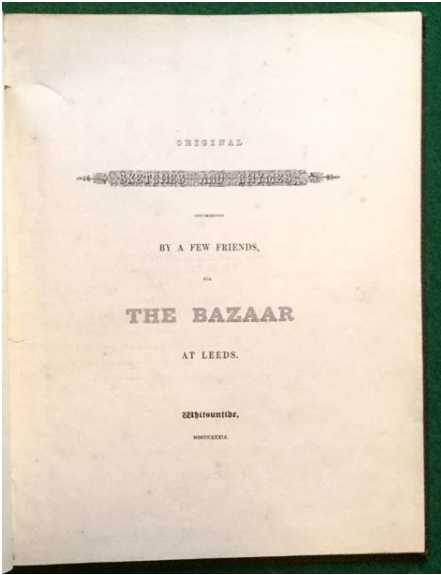
16. LORENTZ, Rudolph. Die Allemeine Geschichte de Volker und ihrer Culture. Four volumes. A very good set bound by Riviere in contemporary full English cat's paw calf, gilt floral fillet borders, spines richly gilt with raised bands, gilt labels. With the Chatsworth monogram at the foot of spines, a little worn at spine ends and joints.

8vo. Elberfeld, 1837-39.

£295.00

~ The first edition of this important contribution to the study of German art history. Each volume with the Chatsworth bookplate of William [Cavendish], 7th Duke of Devonshire.





## 17. LEEDS BAZAAR.

Original Sketches and Rhymes contributed by a few friends, for the Bazaar at Leeds. Whitsuntide, 1839. 32pp., with seven original etchings, each mounted on card within a countersunk mount. A very good copy bound in original dark green embossed cloth, gilt lettered on the upper cover, and with remains of a paper label on the backstrip. Slight wear to the head and tail of the spine, and some slight foxing. Powder-blue end-papers and paste-downs with a later bookplate. All-edges-gilt. The prefatory Epistle is written to the Ladies

Patronesses. Scarce, Copac records Leeds, York, and the BL only. 4to. Mills and Son. 1839.

£220.00

~ With a presentation inscription on a preliminary blank - "Elizabeth Clayton with the kind love of Agnes M. Hey, Feb 2<sup>nd</sup> 1861." The etchings are by Redgrave, Creswick, Ewe, Cope and others, founder members of The Etching Club in 1838.

Ref; Weston Gallery, London. *Catalogue 10A*, 1980. *Victorian Etchers*.





Original drawings from his very first years working as an architect



18. HAY, William H. A mid 19<sup>th</sup> century volume containing original 29 pen and ink architectural drawings (some with added sepia wash). They are drawn on thin architectural tracing paper, neatly mounted onto a page, with a ruled border. The first 27 plates are numbered, and there are 2 unnumbered drawings at the end. The drawings depict corbels and pendants. Internally in very good condition, and bound in contemporary dark green half morocco, marbled boards. The covers are detached, and it no longer has the backstrip. With the ownership name of William H. Hay,

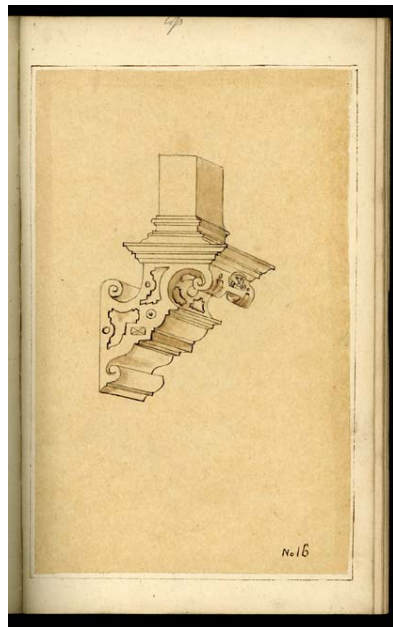
Architect, 1843, on the inner front board. This dates from the very first years of his work as an architect., and may relate to one of his earliest commissions.

230mm x 145mm. 1843.

£695.00

~ William Hay (1818-1888), was born at Dykeside, Peterhead. He was apprenticed as a joiner but broke his leg in a fall, and encouraged by his doctor, studied architecture during his convalescence, his first job being St James Episcopal Church, Cruden Bay, 1842-43.

In 1844 he married his first wife Janet Reid (1819-60) and moved to Edinburgh as an assistant with John Henderson in order to gain experience. In 1846 he moved to George Gilbert Scott's in London and was entrusted with the building of St John's Cathedral,



Newfoundland for which he travelled extensively in England and Scotland in late 1846 and early 1847 recruiting craftsmen and ordering materials. He sailed in April 1847 with his wife and her brother Thomas, who was his ward, and remained in Newfoundland until the completion of the nave of St John's in 1850.

In 1850-53 he seems to have at least intermittently been based in Peterhead where he built St John's Episcopal Church at Longside and No 22 Broad Street for his mother, but he visited Montreal and Chicago with a view to setting up practice before finally settling on Toronto, probably late in 1853. There he became Vice-President of the Mechanics Institute and Secretary of the Association of Architects Civil Engineers and Provincial Surveyors of Canada, but after his wife died childless in 1860 he abruptly departed in 1861, handing over his very prosperous practice to his assistant Henry Langley. In 1862 he was in Bermuda and in 1863 in Halifax having formed a short-lived partnership with David Stirling.

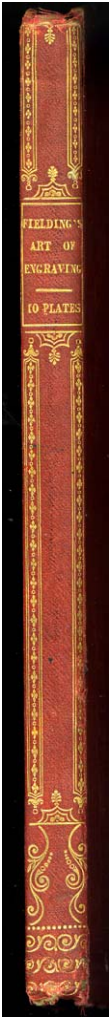
In 1864, however, he returned to Scotland, married Jemima Huddleston (1838-1905) of Ryde, Isle of Wight, by whom he had one daughter, Fanny, and set up practice in Edinburgh, although much of his business was in Peterhead where he appears to have had a hand in laying out Chapel Street for the Police Commissioners, building the South Free Church, the Caledonian Hotel and the Music Hall. He appears to have returned with some wealth as he built Rabbit Hall on Hamilton Street, Portobello, for his new wife, exhibiting the design at the RSA in 1865. In 1868 he began to establish a significant Borders clientele with the very large Kingsknowes for the millowner Adam Lees Cochrane, and in 1871 the publisher William Chambers gave him the commission for the restoration of St Giles Cathedral in Edinburgh, leading to much further church work.

Ref: *Dictionary of Scottish Architects*.

19. FIELDING, T.H. *The Art of Engraving, with the various modes of operation... illustrated with ten specimens of the different styles of engraving.* vii, [1], 109, [3]pp adverts., 10 engraved plates and 8 text illustrations. A very good copy in original blind and gilt stamped red cloth. Slight wear to the head and tail of the spine, and the usual scattered foxing throughout. The first book to have a chapter devoted solely to photography. A notoriously difficult book to find in good condition in original cloth, and this is probably the best copy we have handled.

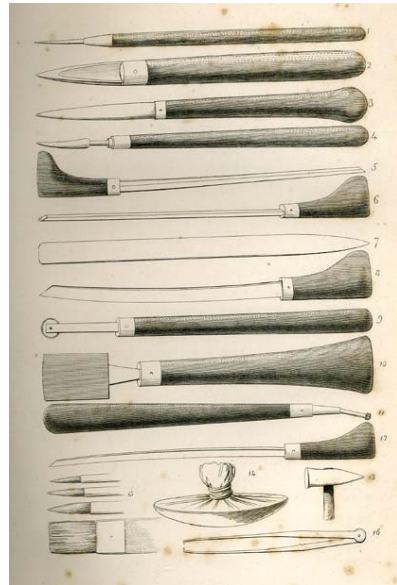
8vo. M.A. Nattali. 1844.

£220.00



~ By the second quarter of the nineteenth century both stipple engraving and aquatint, regarded by Fielding as an art ‘invented for the torment of man’, were no longer widely used by publishers for large-scale reproductive engravings. Line engraving with its ‘beautiful but more or less mechanical arrangement of lines’ was also losing ground to the freer style attainable through lithography. The manufactured demand for the ‘beautiful productions of our best engravers’ through literary annuals ‘flung with a prodigal hand before the public, at a price for which they should never have been sold, and which only an excessive sale could render profitable’, had outpaced both the supply of engravers and the speed with which such fine plates could be executed. It was therefore to an adaptation of the tonal characteristics offered by the eighteenth century mezzotint that artists such as Fielding turned, to offer a speedier means of producing the softer tonal qualities demanded by the latest taste. Written in the midst of this period of technical experimentation Fielding’s manual is particularly important in detailing the engraver’s response to new commercial pressures.

“The first book to have a chapter solely devoted to all aspects of photography” (Quayle). Particular reference is made to J.N. Niepce, who took the first photograph in 1826, but whose achievement was not made public until 1841, and there is also a section on Daguerre. “...contains information on what were then the most up-to-date matters, including lithography and electrography. Fielding quotes Partington extensively, almost verbatim in parts, describing his source as a “celebrated work on engraving”, but he commences with a highly critical view of steel engraving and its evils, having very little to say in its favour.





20. PEEPSHOW. Azulay, Bondy. An Explanation of the Tunnel under the Thames. A hand coloured wood-engraved peepshow, depicting a view along the tunnel from the Rotherhithe Entrance. Three peepshow panels, two with cut out characters pasted onto them, and a final backdrop engraving pasted onto the inner rear board. Large printed description, and Azulay's ticket pasted onto the inner front cover. In very good condition in original linen backed marbled boards, with tinted 'Thames Tunnel' label on the cover.

110mm x 176m (closed), extending to c425mm. [1844].

£550.00







“The peepshows of the 1840s and 1850s...seem all to have been produced by local printers working in or near Rotherhithe...by far the most successful and prolific manufacturer was Bondy Azualy. Describing himself as a “Perspective View Manufacturer” as well as printer and publisher, he occupied counters 27, 41 and 62 in the tunnel (of which “Counter 41...is exactly under the centre of the River Thames, and consequently the lowest part of the structure.”). He seems to have set up his tunnel business round about the time it opened and to have sustained it until at least 1862.” *The Triumphant Bore: A Celebration of Marc Brunel’s Thames Tunnel*, p.30 (by Julia Elton).

21. WOODCUTTING before and after Bewick. A mid 19<sup>th</sup> century manuscript divided into three sections: Woodcutting before Bewick; Bewick and his Works; Woodcutting after its Restoration, Bewick’s pupils. The first two sections have a short handwritten essay, but the majority of the work comprises of mounted or tipped-in woodcuts together with printed accounts, and numerous 19<sup>th</sup> century booksellers’ catalogue entries for Bewick material, with the firm’s name written beneath many of the examples. In total there are 200 mounted woodcuts, and several tipped-in pages. There are also two loosely inserted engraved portraits of Bewick. One is engraved by Burney after Ramsay, dated October 25<sup>th</sup> 1817, and is marked ‘proof’. The other was published by T. McLean, February 1<sup>st</sup> 1816. Both have some foxing. Two of the late 18<sup>th</sup> century woodcuts are printed on coarse sugar paper, with no text on reverse and appear to be separately published. Bound in contemporary vellum backed marbled boards, some wear to the spine, and the vellum now mottled. With the ownership name of G & K. Tillotson on the front-end-paper, presenting the album to a friend in 1951.

312mm x 255mm. c1850.

£120.00

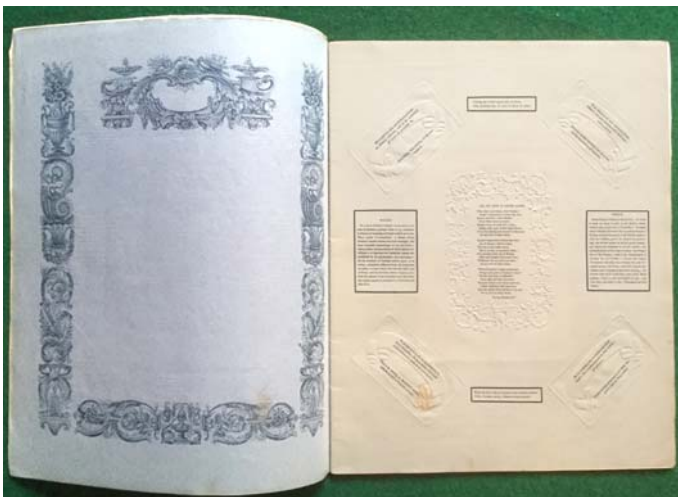




22. **PRINTER'S SAMPLE BOOK.** Twelve leaves of tinted, or embossed sample leaves, most set within various elaborate printed borders. It opens with a leaf entitled 'thoughts on albums', and is followed by verse set within decorative gilt, or embossed frames. There are two sheets of music on yellow tinted paper and it concludes with a leaf of advertisements for De La Rue, James, & Rudd... Manufacturers of Ornamental Stationery, 26 Finsbury Place, [London]. Preserved in a later, but not recent, patterned cloth folder.

292mm x 250mm. c1850.

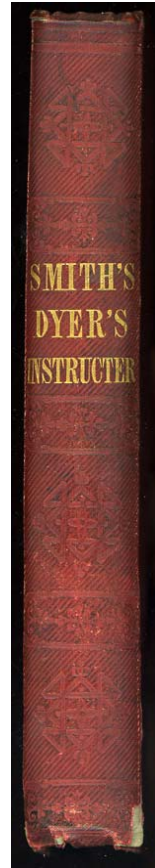
£195.00



23. SMITH, David. *The Dyer's Instructor*; comprising practical instructions in the art of dyeing silk, cotton, wool, and worsted and woollen goods... containing nearly 800 receipts... and the printing of silk warps, skeins, and handkerchiefs. *xii, 352pp.* Original blind stamped red cloth, gilt lettered spine. Some wear to the foot of the spine and the corners, but a sound copy. Light age toning to the paper, and without end-papers. Scarce.

8vo. [William Nicholson, Halifax.] for Simpkin and Marshall. 1850. £120.00

~ David Smith (1819-1892), was born in Halifax and began his working life as a dyer's labourer. He rose to be a dyer and manufacturing chemist, and founded his own company in 1867. He wrote three books of dye recipes: *The Practical Dyer's Guide* (1849); *The Dyer's Instructor* (1850) and *The English Dyer* (1882). The books were translated into French, and also published in America. Of particular importance is that his career straddled the great development from the old dyes that had been used for centuries to the new aniline dyes. The first two books contain recipes that would have been recognisable to earlier generations of dyers; whilst the third includes many of the new dyes such as aniline black and Bismarck brown.



### Ladies Running Hand

24. WRITING BOOKS.

~ Reynolds' Copy Slips - Round Hand No.51. Price Fourpence. 14pp. Stitched in original blue printed wrappers. A few ink splashes, and ink notes by the owner, but a good survival.

75mm x 210mm. Published by G. Berger, Holywell Street Strand.

~ Plain Covered - Titled Part 2, Ladies Running Hand by Henry D. Smith. H. D. Smith School Copies No.15 12pp. In very good condition.

75mm x 210mm. Printed and Sold by C. Chabot, 9 Skinner St, Snow Hill.

£45.00



Each page has a phrase written on it for copying. One example reads: “Delight in alleviating distress / Every Station has its troubles / Fear nothing but doing wrong”. Both books bear the name Julia Thomas on the upper cover, and the first has a very small pen-and-ink drawing of a girl on the front wrapper. Copac records other examples of Smith’s writing books, and dates them pre-1854.

25. GASPEY, William. Tallis’s Illustrated London, in commemoration of The Great Exhibition of All Nations in 1851. Forming a complete guide to the British Metropolis and its Environs. Illustrated by upwards of two hundred steel engravings from original daguerrotypes. Four volumes (Divisions I-IV). 160pp; 161-320pp; 160pp; vii, [1], vii, [1], 304pp; engraved title-page, 39 plates; 40 plates; 40 plates; 37 plates (3 folding). Many of the plates contain two engravings, and the contents pages and printed title-pages are bound in Volume IV. A very good clean set, with just several plates a little loose, and one text page torn without loss. Original decorative red gilt cloth, each board gilt stamped with an image of the Crystal Palace.

8vo. John Tallis and Company. [1851].

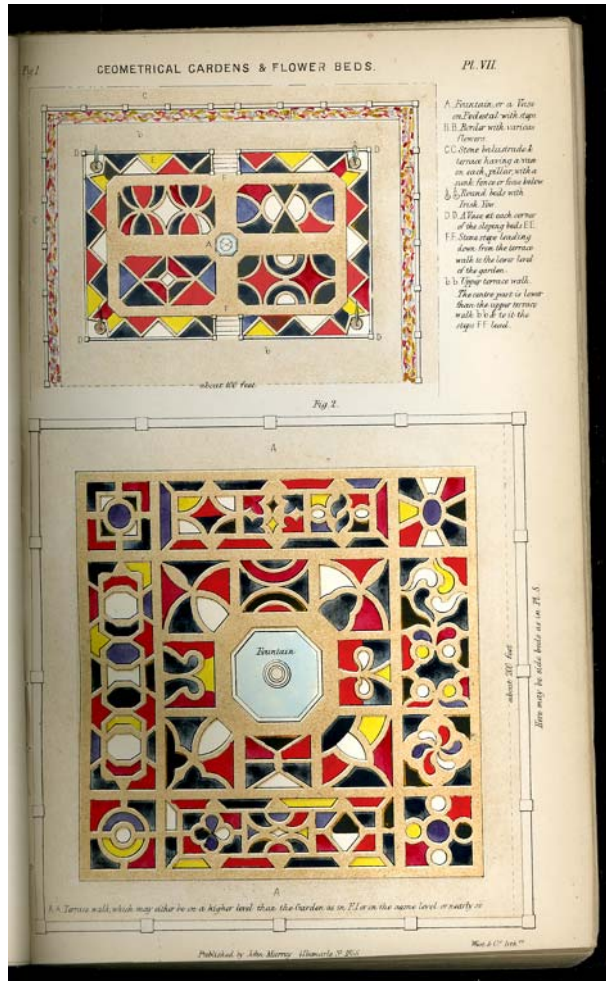
£220.00



~ Provenance: with the contemporary ownership name of John Tatham. This set originated from Lancashire, and the Tatham family owned a worsted spinning works at Warley.

26. [GILLRAY, James]. Historical and Descriptive Account of the Caricatures of James Gillray. By Thomas Wright and R.H. Evans. First edition. xv, [1], 496pp., *half-title*. A very good copy in contemporary dark red half morocco, ornate gilt panelled spine, all-edges-gilt. Some slight rubbing to the joints and corners. The text volume only, but scarce. 8vo. Henry G. Bohn. 1851. £65.00





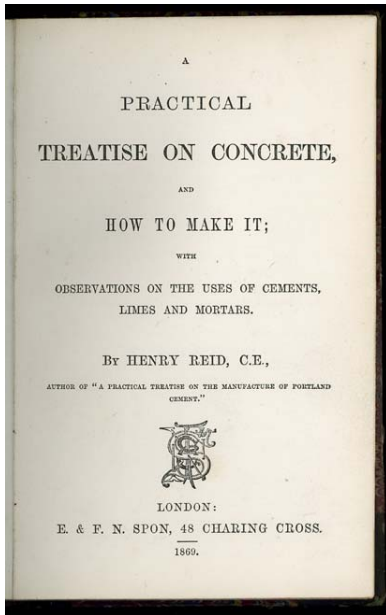
27. WILKINSON, J. Gardner. *On Colour and on the Necessity for a General Diffusion of taste among all Classes. With remarks on laying out dressed or geometrical gardens. Examples of good and bad taste illustrated by woodcuts and coloured plates in contrast. First edition. viii, [2], 408, [32]pp adverts., with half-title., 8 coloured lithographs (3 with additional stencil hand-colouring) of patterns for flower gardens and 62 figures in the text.* A very good copy in original blue gilt cloth, expertly rebaced retaining the original spine, new end-papers. Some slight rubbing, and corner tips just a little worn. Scarce. Birren Collection 654. 8vo. John Murray. 1858. £220.00



~ John Gardner Wilkinson was born in 1797, the son of John Wilkinson, a clergyman, of Hardendale in Westmorland, and Mary Anne Wilkinson (ne Gardner). Through his mother he was related to the Crewe family of Calke Abbey in south Derbyshire. Wilkinson's Egyptological work contributed to the foundation of that discipline in Britain, but his research and publications ranged beyond Egypt into architecture, aesthetics, international relations and the classics, as well as travel and the study of ancient Britain. Moreover, in his detailed water-colours and drawings, as in his extensive notes and 'journals' (now in the Bodleian), he recorded his impressions of the architecture, costume and contemporary society of all the countries he visited.

This treatise is based on his observations on continental museums and their decoration, and he praises Jones's Greek and Alhambra Courts at the Great Exhibition of 1851 as "admirable specimens of harmony of colour." Importantly he displays a Ruskinian concern for the education of the "mass of the population", and is dismayed that "the means of visiting objects of good taste that are afforded to the working classes of Italy, France, Germany and other parts of Europe", are not available in England. He notes that the working classes are prevented by their work from visiting museums during six days of the week, and the best means of instructing them, the Crystal Palace, was still closed on the seventh day.

It is no surprise that Wilkinson was among Ruskin's favourite writers, and they exchanged letters. Ruskin thought this treatise "excellent in almost all points" but yielding "too much indulgence to that old idea that nature is to be idealised or improved when it is brought down to manufacture or decoration." Ruskin's book *The Two Paths, Being Lectures on Art, and Its Application to Decoration and Manufacture*, was published in 1859.



28. REID, Henry. A Practical Treatise on Concrete, and how to make it; with observations on the uses of cements, limes and mortars. xv, [1], 108pp., 5 plates. Contemporary half calf, marbled boards. Spine and corners rubbed and with some abrasions, but a good sound clean copy. 8vo. E. & F.N. Spon. 1869. £65.00



A continuous panorama, twelve feet in length

29. THE 104<sup>th</sup> PSALM. Illustrated by Susan Maria Ffarington. A multi-folding panorama in its original gilt lettered cloth. 24 chromolithographic plates pasted together to form one continuous panorama. The plates are in very good clean condition. Original blind stamped and gilt lettered cloth which is a little faded and slightly worn. Bound without the printed title-page.

113 x 3660 mm. Lithographed & Published by Henry Hering. [1870].

£225.00

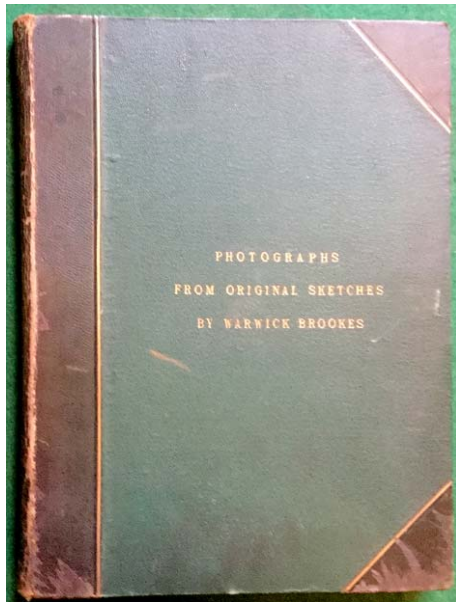
~ Measuring twelve feet in length, this remarkable continuous panorama of 24 connected leaves illustrates each of the 35 verses of Psalm 104. The work begins with an image of the psalmist, King David, covering his head in reverence to the Lord; at the end, he appears again, wearing a crown and playing his harp within his palace in Jerusalem. The remainder of the panorama consists of various landscapes teeming with life, as described in the psalm. The hand-coloured lithographs were designed by Susan Maria Ffarington (1809–1894), who illustrated several devotional books for children and also designed windows for parish churches near her estate at Worden Hall, Lancashire.



30. BROOKES, Warwick. Photographs from Original Sketches. 31 mounted photographs on card, with wide margins. One card foxed, otherwise in good clean condition, with just some slight dustiness to the outer edges of some cards. Original dark green half morocco portfolio, gilt lettered on the upper cover. Head and tail of the spine neatly repaired, some rubbing to the spine and corners. folio. c1871. £395.00

~ The sketches are dated 1856-1869, and this copy collates with that in the V & A. Museum, also with 31 photographs. There are copies at Hawkshead, Cumbria, and Sudbury Hall, both with just 20 cards.

In April 1871 the following article appeared in the Manchester Guardian.



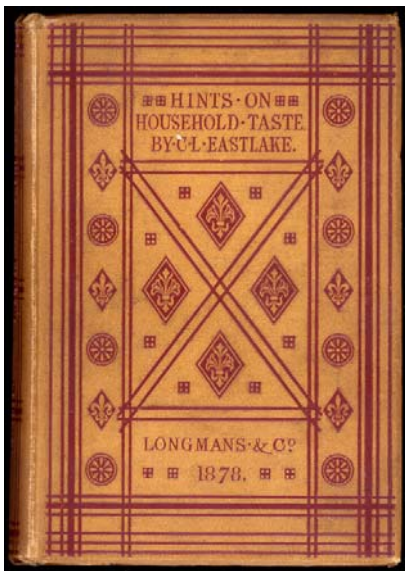
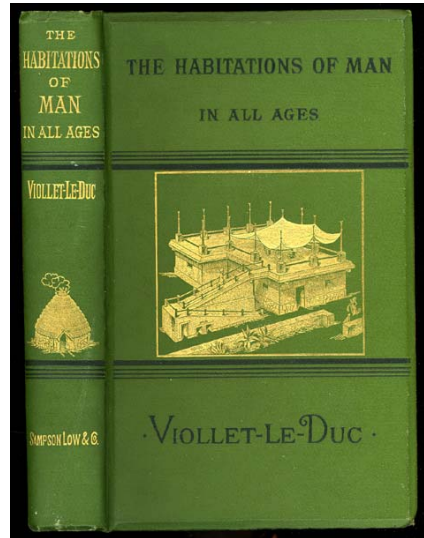
“Honours To A Manchester Artist, - We have repeatedly alluded with great pleasure to the beautiful drawings in pencil and pen and ink by Mr. Warwick Brookes of this City, of single figures and groups of children. They have been seen at various local exhibitions. Recently Mr. Gladstone saw some of these drawings at the residence of Sir Walter James, and borrowed them to show to the Princess Louise. The Princess, who is known to be an accomplished amateur artist, showed them to the Queen, who expressed a desire to purchase some of Mr. Brookes’s drawings. Her Majesty has selected four, and characterized them as ‘really charming’. The Queen has also without solicitation, directed that Mr. Warwick Brookes’s name should be added to the Civil List for the amount of £100 per annum. Portfolios of photographs from his sketches have also been purchased for The Royal Academy and for The South Kensington Museum. We are glad that our able and modest fellow-citizen is being thus appreciated.”

In a letter from Warwick Brookes, artist, dated 8th April 1871, written in the third person to a Miss Ida Rawlins, (who it appears had written to Brookes to request his autograph), Brookes explains that he is not the only Warwick Brookes in the district, but he has a nephew, also Warwick Brookes who “is a photographer, but not much of an artist...” It is most probably this nephew who took the photographs for the production of these portfolios.

31. ATKINSON, J. Beavington. An Art Tour to Northern Capitals of Europe. First edition. *xii + 455pp.* Some occasional foxing but a very good copy in original gilt lettered green cloth. Scarce. Presentation inscription on the half-title, "R. Stuart Poole, from the author in remembrance of a friendship of many years."  
8vo. Macmillan and Co. 1873. £65.00

~ The majority of the work is taken up with accounts of Russian galleries and artists.

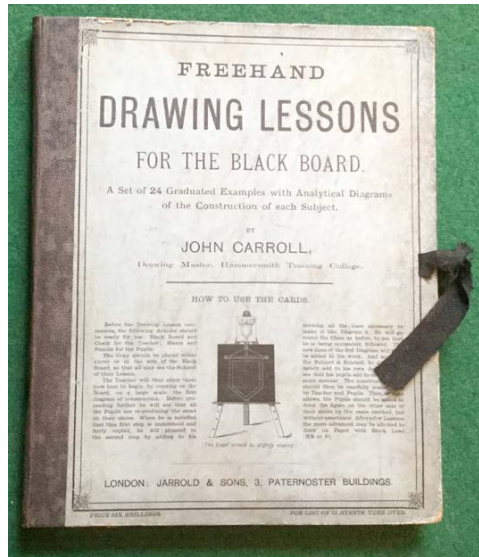
32. VIOLLET-LE-DUC, Eugene. The Habitations of Man in all ages. Translated by Benjamin Bucknall, Architect. With numerous illustrations. *xvi, 394pp., half-title., coloured frontispiece, and 103 illustrations (including 8 plates).* A very good copy in original green gilt decorated cloth. Some foxing to the end-papers.  
8vo. Sampson Low. 1876. £65.00



33. EASTLAKE, Charles L. Hints on Household Taste in Furniture, Upholstery and other Details. Fourth edition (revised). *xiv, 304pp., half-title and preliminary advert leaf, 31 plates (some tinted).* A very good copy, in original decorative cloth, carmine red edges. Slight rubbing, and the end-papers have some foxing.  
8vo. Longmans, Green & Co. 1878. £95.00



34. CARROLL, John. [Drawing Master, Hammersmith Training College]. *Freehand Drawing Lessons for the Black Board*. A set of 24 graduated examples with analytical diagrams of the construction of each subject. *24 thick cards in original cloth backed portfolio*. Instructions for their use are printed on the upper cover, and a contents list is on the inner front board. The rear board carries advertisements. Some edge wear to the portfolio, and the linen ties have frayed, but in good condition.



4to. 315mm x 256mm. Jarrold & Sons. [1878]. £160.00

~ A card was placed above a blackboard on an easel so that the drawing-master could make a copy for the students to imitate. “After a few lessons the more advanced may be allowed to draw on paper with black lead.”

A scarce work, unrecorded at the Yale Center for British Art. Copac locates a single copy in the National Art Library at the V. & A.

John Carroll died in 1915, and at a requiem held in his honour, it was recorded that he held an “honoured place in the history of the College. Mr. John Carroll, as student at Hammersmith, headmaster at St. John’s Wood, and art master at his Alma Mater for many years, with the interval since he left the College to continue his work in a wider sphere as one of the most successful art masters in London, covered a period of fifty years, and his name, his genial personality, and his good works will be a treasured memory to thousands in all parts of the country upon whom he has left the impress of his sterling character. With his devotion to art he had a love for his profession as a teacher, and his text books... remain in consequence a challenge to the best. The fine and spacious library of the College, which was originally intended as a large dining-hall, is adorned with fine decorative panels filling the walls with copies of great masterpieces of religious art, a work of love in which Mr. Carroll has left an enduring mark of affection for the old College.”

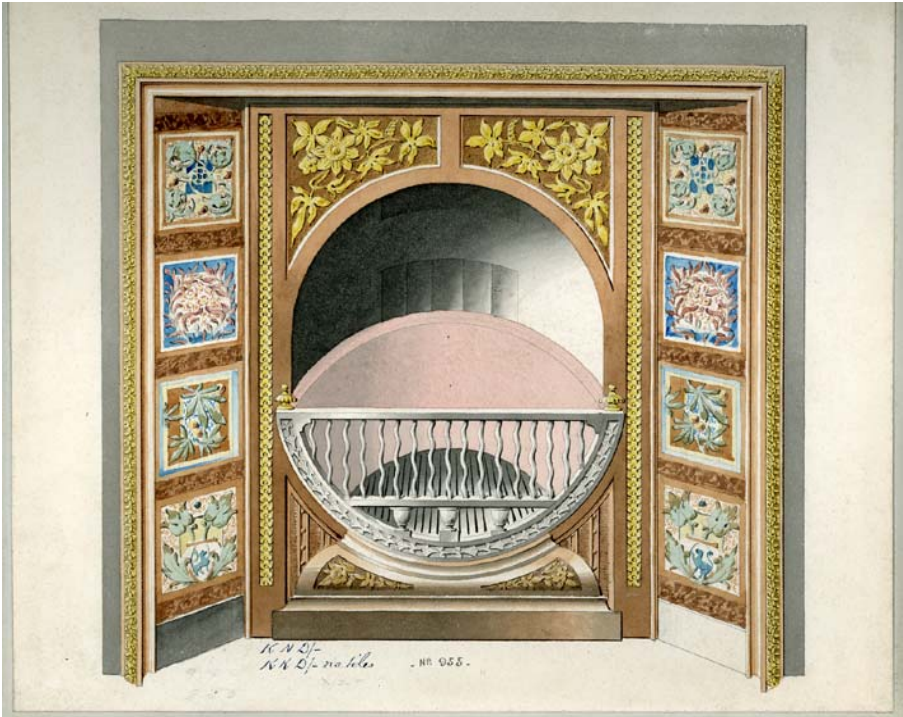
35. THE ART-WORKMAN. A Monthly Journal of Design for the Artist, Artificer and Manufacturer. Edited by Ad. Schill, Architect. IV. Series. 180 plates (some coloured), with printed title-page and accompanying text. Internally a clean copy, the original, and rather heavy, half calf binding has some wear to the spine and corners, but the boards are very securely attached. Cloth boards have some marks, and the end-papers and paste-downs are foxed. Scarce. folio. London. [1878]. £95.00



~ The German periodical 'Gewerbehalle' was published in two English editions by James Hagger in London. The first was 'The Workshop' (1868-1872); this was succeeded by 'The Art Workman'. Both were direct English translations of the corresponding years' volumes of 'Gewerbehalle' (Stuttgart: 1863-1897). Edited by J. Schnorr and others (Pt. 1-36, 2. series.); Ad. Schill (3-4. series.); L. Eisenlohr and C. Weigle (5. series).

suberb original watercolour designs for ornamental fire grates

36. FIRE GRATES. A fine collection of eleven very well executed original watercolour designs for cast iron and brass fire grates, some with ornate tiled surrounds. *Eleven designs on thick cartridge paper with ruled borders, and mounted onto card sheets.* These appear to be originals for a trade catalogue, some carry a stock number and price code. In near fine condition, with bright original colouring. (illustrated overleaf). c230mm x 275mm. c1880. £650.00





37. GRACE, Alfred Fitzwalter. *A Course of Lessons in Landscape Painting in Oils*. With nine reproductions in colour after Turner, Constable, De Wint, Muller, F. Walker, Mason, A.F. Grace, &c.; and numerous examples engraved on wood from well-known pictures. 93 + (3)pp adverts., frontispiece and 8 chromolithograph plates mounted on 7 gold sheets. Some dustiness and light finger soiling, but a good copy. Original dark blue gilt lettered cloth, with some wear to the head and tail of the spine and the corners. Scarce, and one of the few 19<sup>th</sup> century treatises devoted to oil painting.

large 4to. Cassell, Petter, Galpin and Co. 1881.

£120.00

Alfred Fitzwalter Grace worked mainly as a landscapist and portrait miniaturist. Born in Dulwich in 1844, he studied at Heatherley's and at the Royal Academy Schools. He was a prolific exhibitor in London, particularly at the Royal Society of British Artists; he was well known as a brilliant conversationalist, and he was a friend of the artist Whistler. He lived at Steyning, West Sussex. His own attitude to painting is clearly demonstrated in the publication '*A Course of Lessons in Landscape Painting in Oils*' (1881) in which he praises Constable and Turner and recommends students to copy Turner's drawings.





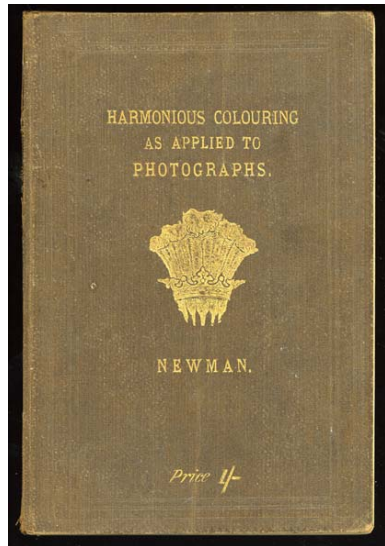
38. COLOURING BOOK. A most attractive and very scarce example of a colouring book for children. 14 lithographed leaves, with 77 outline characters or scenes (several full page), each with a title. Some slight foxing, but a rare survival, and with the decorative coloured wrappers in near fine condition. The first example of this kind that we have seen. One page is titled 'Follies 1882.'

246mm x 310mm. c1882. £160.00





39. NEWMAN, James. *The Principles and Practice of Harmonious Colouring, in oil, water, and photographic colours, especially as applied to photographs on canvas, paper, glass, silver-plate, etc. By an Artist-Photographer. Generally rewritten and revised to present date. xii, 115, [1], 16pp adverts, 34pp adverts, [20]pp adverts.* A very good copy in original gilt lettered limp cloth, with the ticket for Newman, 24 Soho Square on the inner front cover. Slight wear to the spine, and light crease to the covers. Scarce, and with three series of artists' materials catalogues at the end.



small 8vo. James Newman. 1886.

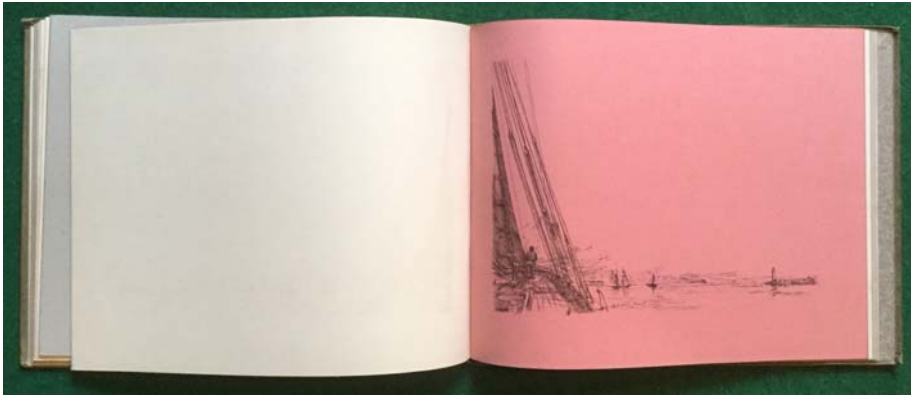
£65.00



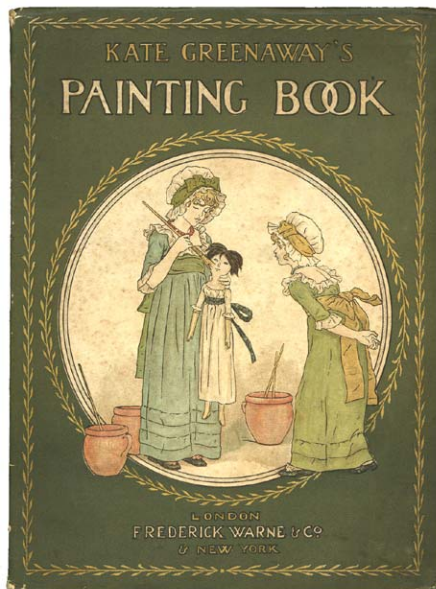
40. DINGLEY, Humphrey J. *For Pen and Pencil Jottings.* With marginal illustrations by Humphrey J. Dingley. [96]pp., with title-page, 3 preliminary leaves (one noting the places illustrated in the borders, and the others showing examples of how the pages may be used), and each section comprising 4 leaves on tinted paper with border engravings, followed by a dividing blank leaf. The next section on a different coloured paper. Unused, and in very good condition in original decorative cloth.

205mm x 258mm. Glasgow: David Bryce & Son. [1888].

£120.00



item 40



41. GREENAWAY, Kate. Kate Greenaway's Painting Book with outlines from her various works for boys and girls to paint. First edition, second issue. 62pp., illustrated throughout, and with 8 illustrations in colour at pp. [4], 9, 16, 21, 26, 35, 46 & 55. Text on the inside of the front and back covers. The inside rear cover sets out 'a few practical directions for colouring.' A very good clean copy in original decorative green boards. Slight rubbing to the head and tail of the spine and the corners. *Schuster & Engen 150 1b.*

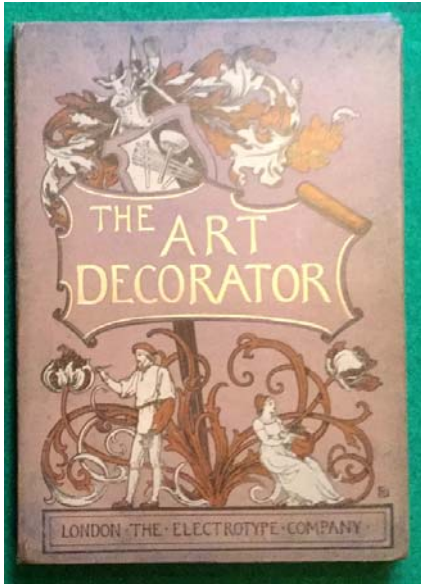
4to. Frederick Warne & Co. [1888].

£120.00



42. BAYLISS, Wyke (ed.). *The Art Decorator. Designs in Colours for the Amateur and Art Worker.* [6]pp., 60 coloured plates (numbered I-XXX, 1-30). Slight creasing to the edge of the title-page, otherwise in very good clean condition. In original decorative gilt cloth portfolio, with some dustiness to the boards. Prize label dated 1893 on the inner front board. Very scarce, unrecorded at the Yale Center for British Art. folio. The Electrotype Company. 1890. £220.00

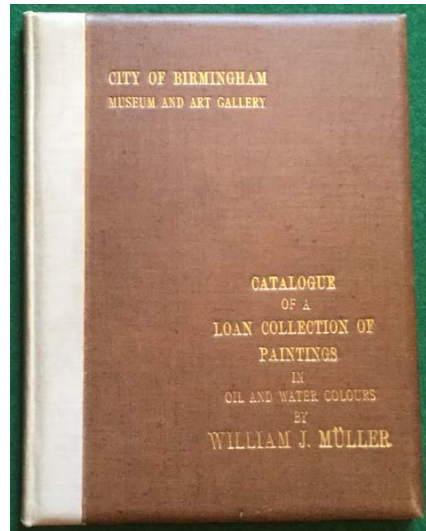
~ The *Art Decorator*, a monthly magazine, was founded in September 1890, and we have located individual copies, but not this portfolio presentation from the first year. It bears a slightly enlarged title wording, with the addition of 'amateur'. It was an English edition of the *Dekorative Vorbilder*, "intended specially to assist the amateur and the art-decorator. By placing before them designs which may be copied, enlarged, amplified, or varied... For the hard-working decorators of our provincial towns - from whom something more is expected now-a-days in the matter of taste than used to suffice for the man with the paint-pot - there will be much in the pages of this book to admire, and practically to serve their purpose." [Preface]. It clearly served its purpose, and this copy is presented by Durham College of Science to John Dick, for first prize in modelled design.



Sir Wyke Bayliss (1835-1906), specialised in the depiction of cathedral interiors and was a prolific writer on art and aesthetics. He studied at the Royal Academy schools and at the School of Design, Somerset House, and was elected a member of the Royal Society of British Artists in 1865. He served as the society's president from 1888 until his death.

43. MULLER, William J.  
Catalogue of a Loan Collection of Paintings in Oil and Water Colours, by William J. Muller. With descriptive notes and twenty-four illustrations. Compiled by Whitworth Wallis and Arthur Bensley Chamberlain. 40pp., plates. Some foxing but a good copy in the original cream and brown gilt lettered buckram, top-edge-gilt. 4to. City of Birmingham Museum & Art Gallery. 1896.

£45.00





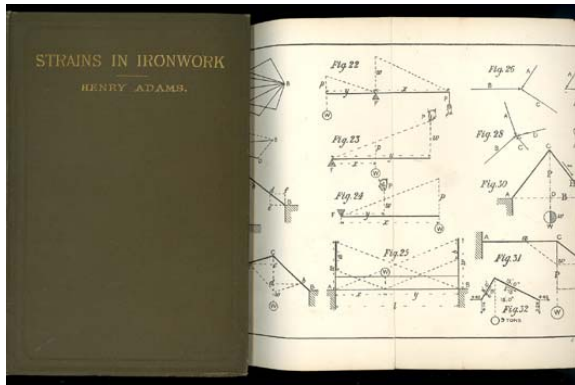
44. FURNITURE. Three original watercolour designs for chairs by Schmit & Co., Rue de Charonne, Paris. The single sheet, on card, is headed 'Petit Salon' and bears the firm's stamp at the bottom, dated February 1896. Very slightly dusty, but in good condition.

460mm x 315mm. 1898.

£95.00 + vat

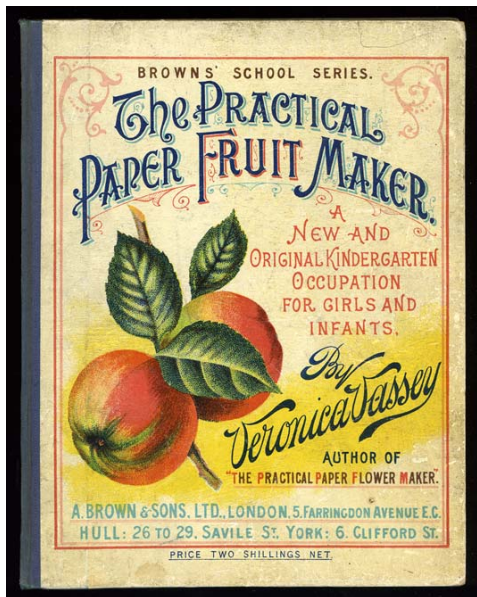
~ The firm was founded in 1818, and by the 1870's had gathered a team of prestigious interior decorators, cabinet-makers, sculptors, upholsterers, joiners, furniture makers, bronze makers, whose international reputation was based on period furniture making and reproduction. They received a Gold Medal at The Exposition Universelle of 1889 in Paris.





45. ADAMS, Henry. Strains in Ironwork. A course of eight elementary lectures delivered before the Society of Engineers, in their Hall, session 1882-3. Third edition. vii, [1], 65, [1]p., 8 folding plates (one slightly torn), and 32pp of adverts. A very good copy in original gilt lettered brown cloth. 8vo. E. & F.N. Spon. 1898. £30.00

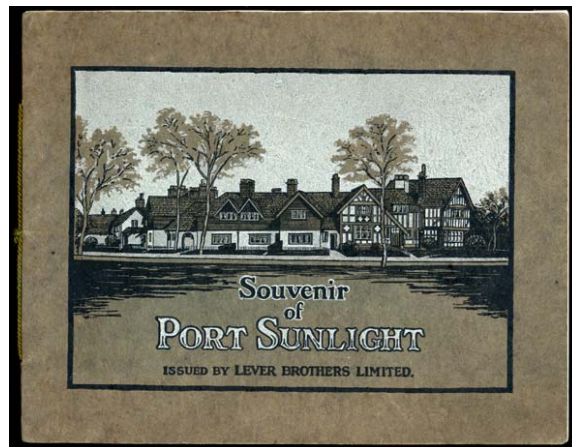
46. VASSEY, Veronica. The Practical Paper Fruit Maker. A New and Original Kindergarten Occupation for Girls and Infants. 52, [12]pp adverts., 8 chromolithograph plates depicting fruit, and text drawings and diagrams. A near fine copy in original cloth backed pictorial boards. Very scarce. With the ownership name of Priory Road Infant School on the front-end-paper. small 4to. London, A Brown, circa 1900. £220.00



~ Brown's of Hull specialized in teaching aids for the growing demands of infant schools during the late Victorian era, and the rear board carries advertisements for their publications. Vassey also published the 'The Practical Paper Flower Maker'. Unrecorded in Copac, or the Yale Center for British Art.



47. IRONMONGERY. Baxendale & Co. Ltd., Edinburgh. Pocket Catalogue of Builders' Ironmongery, Brassfoundery, etc. 450pp., illustrated and priced throughout. Original limp cloth, some rubbing and slight wear to the head and tail of the spine. 8vo. Edinburgh. c1920. £45.00

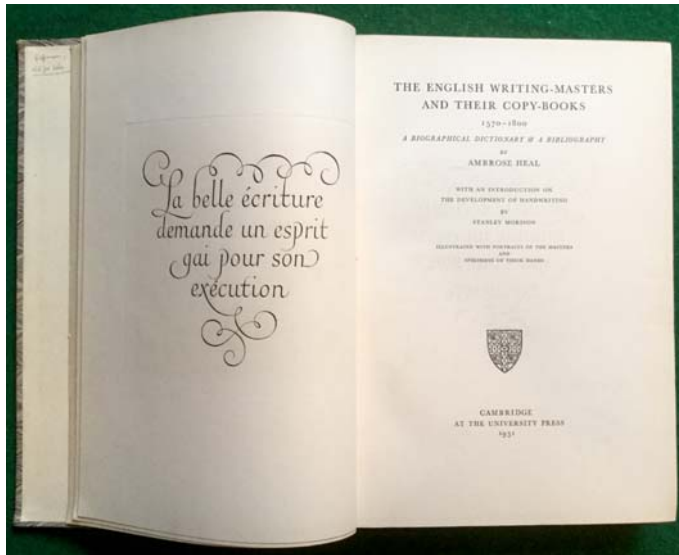


48. PORT SUNLIGHT. The Story of Port Sunlight. Its work and its people. 48 pages., illustrated throughout, with one photograph dated 1927. The images of Lever Brother products are printed in colour. A very good copy in original pictorial card covers, with cloth tie. oblong 4to. Lever Brothers. c1927. £35.00

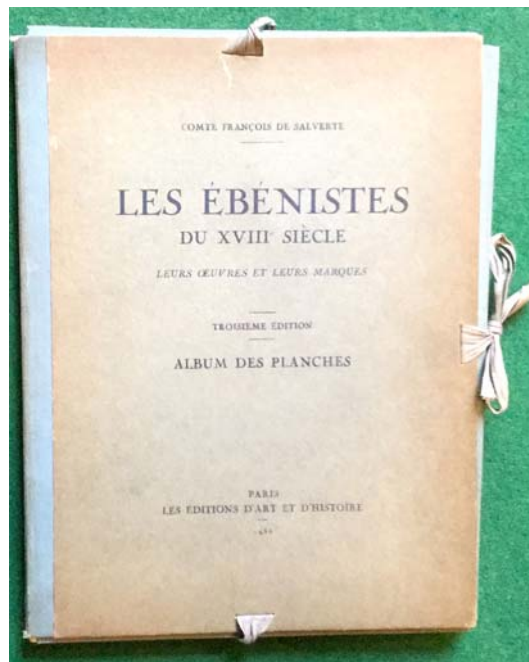


49. LANTERN SLIDES. Johnson's Tinting Set, for colouring photographs, postcards, slides, engravings, drawings, prints, etc. Nine glass bottles, with cork stoppers and original labels, some with residue of the original colours. These each slot into a card base, with drop down lid, which has directions for use on the inside. Included is the original brush, and a printed advertising sheet for the set. Some slight wear to the box, but in very good condition. Made by Johnson & Sons, Manufacturing Chemists, Ltd., Hendon Way, Hendon, London.  
68mm x 138mm x 65mm. c1930. £160.00

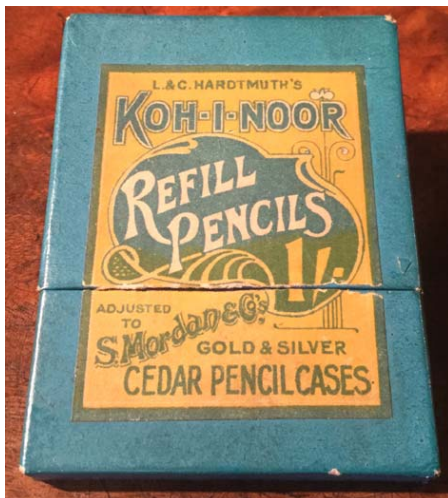
50. HEAL, Ambrose. The English Writing-Masters and their Copy-Books, 1570-1800. A biographical dictionary and a bibliography. With an introduction on the development of handwriting by Stanley Morison. First edition. Number 7 of 180 signed copies. *xl. 225, [3]pp., frontispiece, and 81 plates.* A very good clean copy in original cloth backed patterned boards, gilt lettered spine, top-edge-gilt. Slight wear to the head and tail of the spine. Scarce.  
folio. Cambridge. 1931. £160.00



51. DE SALVERTE, Comte François. Les Ebénistes du XVIII Siècle. Troisième édition. Album des Planches. [10]pp., 66 plates. A very good copy in original linen backed portfolio, printed boards with cloth ties. 4to. Paris. Les Editions d'Art et d'Histoire. 1935. £40.00







52. PENCILS. L & C Hardtmuth's Koh-i-Noor Refill Pencils. Adjusted to S. Mordan & Co's gold and silver cedar pencil cases. 6 pencils in original card-case, with decorative paper label. In near fine condition. c1935. 75mm x 58mm. £20.00

~ Founded in Vienna in 1790 by Josef Hardtmuth, Koh-I-Noor relocated to Ceské Budejovice in the Czech Republic in 1848.

53. ARCHITECTURAL HISTORY. Journal of the Society of Architectural Historians of Great Britain. Volumes 1 (1958) to Volume 42 (1999), with the index to Volumes 1-25. Very good copies in original wrappers. Together with 16 volumes of annual conference papers, and Newsletter No. 14 (1976) - No. 74 (2001). 8vo. (York, subsequently Leeds), Society of Architectural Historians of Great Britain 1958-1999.

£120.00

~ finis ~

